

FILMING SCRIPT

BBC

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"SPEARHEAD FROM SPACE"

~~TX 1969~~

by

Robert Holmes

EPISODE THREE AND FOUR

OPENING TITLES ON FILM

eps 3+4

'AAA'

FADE OUT

FADE IN:

SET UP: B

MUSIC 21
'Factory'

- | | | | |
|----|--|----|---------------------------|
| 1. | 1 B | I. | INT. FACTORY CENTRE. DAY. |
| | DEEP SHOT RANSOME f/g
AUTONS b/g | | |
| | (Repeat of Shot
109/Ep.2) | | |
| | SEE AUTON begin
to move | | |
| | (REPRISE OF THE LAST
MOMENT OF PART TWO
FROM THE POINT WHERE
RANSOME INSPECTS THE
AUTONS AND THEN WALKS
OUT OF FRAME. ONE OF
THE AUTONS TURNS ITS
HEAD, WATCHING HIM,
THEN BEGINS SILENTLY
TO FOLLOW. | | |
| 2. | 2 | | |
| | CU RANSOME | | |
| | RANSOME TURNS, AS
IF WARNED BY SOME
INSTINCT, SEES THE
AUTON A DOZEN FEET
AWAY, PADDING TOWARDS
HIM. | | |
| 3. | 1 Cont'd | | |
| | M2-S RANSOME f/g
AUTON b/g | | |
| | RANSOME IS FROZEN
WITH SHOCK. THE AUTON
COMES TO A HALT, A HALF,
A YARD OR TWO AWAY.
WITH A QUICK TWIST, IT
UNHOOKS ITS LEFT HAND./ | | |
| 4. | 3 | | |
| | CU HAND | | |
| | THE WRIST SOCKET IS
AN OPEN ENDED TUBE WHICH
IT RAISES AND POINTS AT
RANSOME./ THE MENACE IN
ITS GESTURE IS UNMISTAKABLE. | | |
| 5. | 2 Cont'd | | |
| | CU RANSOME | | |

- | | | | |
|----|---|--|--|
| 6. | 1 Cont'd
M2-S RANSOME/AUTON
RANSOME still
transfixed | RANSOME FLINGS HIMSELF
TO ONE SIDE. AN ENERGY
BOLT FLASHES FROM THE
AUTON'S WRIST TUBE AND
KNOCKS A PERFECTLY
ROUND PLATE-SIZED HOLE
IN A STEEL DOOR. | MUSIC 22
Radiophonic
Factory theme |
| 7. | 4.
CU HOLE | | |
| 8. | 1 Cont'd
M2-S

RANSOME RUNS &
OOS L. to R. | RANSOME RUNS. THE
AUTON SWINGS TO FIRE
AGAIN. RANSOME DIVES
BEHIND THE COFFIN
STRUCTURE. THE AUTON
HOLDS ITS FIRE. IT
MOVES SWIFTLY AFTER
RANSOME. HE DODGES
ROUND THE COFFIN AND
RACES BACK THE WAY HE
CAME. THE AUTON IN
PURSUIT, UNABLE AS YET
TO GET ANOTHER CHANCE
FOR A CLEAR SHOT.
RANSOME NIPS THROUGH
THE DOOR BY WHICH HE
ENTERED) | |

TELECINE I:

Int. Plastics Factory.
Day.

RANSOME runs in and
makes for the door
through which he
entered the factory.
The AUTON comes in
behind him.

RANSOME realises he
won't get through the
door before the AUTON
fires and drops down
behind the machinery.
The AUTON starts to
advance along the row.
Suddenly it stops and
turns, looking towards
the far door. It steps
back into a space between
some machinery.

NEW ANGLE:

The door at the far
end opens. SCOBIE,
CHANNING and HIBBER
enter. We see CHANNING'S
eyes scan the room.

MUSIC
Cont'd

HIBBERT: This way General.....

SCOBIE: Seems awfully deserted.

HIBBERT: We're turning over to automation General. It means we can keep staff down to a minimum.

SCOBIE: Splendid! Don't get machines going on strike, eh?

(HIBBERT SMILES POLITELY AT SCOBIE'S LITTLE JOKE, AND THEY MOVE ON).

NEW ANGLE:

RANSOME crouched behind machinery. He risks a glance over the top. The THREE MEN are strolling down the central aisle, their backs to him. HIBBERT and SCOBIE are still chatting.

CHANNING is a pace or two behind. RANSOME dodges round machinery, making for his exit. RANSOME gets to the door which leads outside but he is in full view of the AUTON. It remains concealed but its wrist tube comes up threateningly, as though by instinct.

NEW ANGLE:

CHANNING spins round, directing a burning stare in the direction of the hidden AUTON.

NEW ANGLE.

We see the AUTON's arm fall again. RANSOME is in the window, about to lower himself outside the factory. He looks back. CHANNING is watching him, face impassive. RANSOME drops out of sight.

CHANNING joins HIBBERT and SCOBIE at the door. SCOBIE holds out his hand.

HIBBERT: Your car is waiting for you General.

SCOBIE: Well, goodbye, Mr. Channing. I hope the replica turns out well. Been a most interesting afternoon.

CHANNING hesitates almost imperceptibly. He keeps his hands behind him.

CHANNING: Goodbye, sir.

HIBBERT takes the General's hand with smooth affability.

HIBBERT: It was very good of you to come down here, General. I know how busy you must be.

SCOBIE: My pleasure gentlemen.

SCOBIE has opened the door. He glances out.

SCOBIE: (HE STARTS TO LEAVE, THEN STOPS) Oh, by the way - is there any chance of seeing the model you're making of me, before it's sent to the London waxworks?

CHANNING: Oh, yes, we'll arrange that.

Ext. Woodland. Day.

RANSOME crawls through the hole he cut in the chain-link fence. His clothes are dishevelled and his face is set in a mask of panic. It is apparent that he feels he is running for his life. He looks round for signs of pursuit before racing off through the trees.

END REEL ONE 1.

MUSIC 23
Restate M 22

SET UP: B, C

M23 cont'd

9. 1 B 2. INT. FACTORY CENTRE. DAY.
M2-S CHANNING/
HIBBERT with sensor

(CHANNING IS LOOKING
AT THE ELECTRIC
SENSOR. HIBBERT IS
WITH HIM)

HIBBERT: How do you know it was
Ransome?

CHANNING: I saw him. And he was
detected.

(HE PRESSES A BUTTON
ON THE SENSOR AND
THE SCREEN SHOWS A
BRIGHT COBWEB PATTERN)

10. 2
BRAINPRINT with That is his brainprint.
part of CHANNING'S ARM

11. 1 Cont'd
M2-S A/B HIBBERT: What will you do?
CRAB L. to HOLD
DEEP 2-S as
HIBBERT MOVES FWD CHANNING: Send an auton.

HIBBERT: But it will kill him...
You can't Channing...

(CHANNING APPROACHES
HIBBERT WHO IS
OBVIOUSLY DISTRESSED)

12. 3 B
CU CHANNING CHANNING: It is necessary Hibbert.
He saw the Security area - all
this...Think - and you will see that
it is necessary.

(HIBBERT BECOMES CALM
AS CHANNING EXERTS HIS
CONTROL)

13. 4 C
CU HIBBERT HIBBERT: Yes...necessary. How
will it find him?

14.

CC

1 Cont'd

M2-S A/B

SEE AUTON IN for 3-S

(CHANNING TURNS TO
THE DOOR. AS IF IN
RESPONSE TO A SUMMONS
AN AUTON ENTERS AND
STALKS FORWARD.
THIS IS A 'HUMANISED'
AUTON OF THE KIND
SEEN IN THE WOODS)

MUSIC 24

TELECINE 2:

Ext. Woodland. Day.

A UNIT SENTRY looks
round. RANSOME is
stumbling from the
trees, reeling along in
the last stages of
exhaustion. He sees
the Sentry and points
warningly behind him.
He totters a few more
steps and collapses
almost at the Sentry's
feet.

END TELECINE 2:

SHOTS 15-19
AS DIRECTED

15.

3. INT. COTTAGE. DAY.

(SEELEY IS STRAIGHTENING
HIS RABBIT SNARES. HE
TURNS AS MEG ENTERS,
TAKING OFF HER HAT
AND COAT)

MEG: Just seen more of them
soldiers coming through the village.

SEELEY: Still looking for them
thunderballs, I bet.

MEG: They're saying they found
one. That's how the poor young
fellow got killed.

(SHE PUTS HER CLOTHES
IN A CUPBOARD AND
STOPS TO TIDY HER
HAIR IN FRONT OF
A MIRROR)

SEELEY: Killed? Who got killed?

MEG: The soldier who was driving. They reckon his neck was broke clean through.

SEELEY: Accident was it then?

MEG: According to the army.

SEELEY: Well then...

MEG: Drove right off the road he did...something must have made him do that.

(SHE HEADS FOR THE DOOR)

SEELEY: I never known a woman as fanciful as you, Meg.

MEG: What do you think all them soldiers are doing here then, eh? Constable Wilkes said that boy's face was terrible to look at. He said something must have frightened him dreadful afore he died.

(SHE GOES OUT. SEELEY IS WORRIED. HE LOOKS AT THE TRUNK UNEASILY)

SET UP: A

20. 1 A 4. INT. ARMY TENT. DAY.
I/A M3-S MUNRO/
RANSOME/SGT.

TIGHTEN to
C2-S MUNRO/RANSOME

(RANSOME IS SITTING ON A PACKING CASE. HIS FACE IS VACANT. MUNRO AND A SERGEANT ARE WITH HIM. THERE IS A R/T SET AGAINST ONE FLANK OF THE TENT.

MUNRO HAS A CHAIR AND
A TRESTLE TABLE)

SERGEANT: He looks scared stiff,
sir.

MUNRO: Shock.

(HE TAKES A THERMOS
CAP OF TEA AND TRIES
TO MAKE RANSOME DRINK
SOME OF IT)

This'll make you feel better.
Come on, try to drink some...

(RANSOME COUGHS ON
THE DRINK. SPITTLE
RUNS DOWN HIS CHIN.
HE MAKES NO ATTEMPT
TO WIPE IT AWAY)

RANSOME: No face...

MUNRO: What.

RANSOME: Men - creatures...Made in
the factory...No face at all...

MUNRO: Now steady on. You're all
right now.

RANSOME: It was a thing...It
took it's hand off...just pulled
it off. Horrible!

END CU RANSOME

(HE BURIES HIS FACE)

21.

2

CU MUNRO

MUNRO: I want this man sent to
HQ Sergeant, Right away.

22. 1 5. INT. UNIT LAB. DAY.

ON EQUIPMENT
TILT UP & PULL OUT
for CM2-S LIZ/WHO

(IT IS NOW SOME TIME
LATER. LIZ AND THE
DOCTOR ARE FIDDLING
ABOUT WITH SOME EQUIP-
MENT, AND ONE OF THE
PIECES OF 'METEORITE')

LIZ: Are you getting a reading?

DOCTOR WHO: No.

(LIZ THROWS UP HER HANDS
IN RESIGNATION)

LIZ: Well, that's it! I can't
think of anything else we can try.

CRAB L. as LIZ
MOVES R. to HOLD
2-S LIZ/WHO

DOCTOR WHO: Never mind, my dear.
We've done our best.

SEE TARDIS b/g

LIZ: I can't understand it. We've
tried a dozen different methods of
analysis and haven't identified a
single element.

DOCTOR WHO: What results can you
expect with the primitive equipment?

LIZ: Primitive? We've got lasers,
Spectographs, micron probes -

23. 2 /2 CAM SET UP/
CU WHO

DOCTOR WHO: Yes./ Now what we
really need is a lateral molecular
rectifier.

24. 3 /2 CAM SET UP/
CU LIZ

LIZ: What on earth's that?

25. 2 Cont'd
CU WHO

DOCTOR WHO: Not on earth, unfortuna-
tely...I think I have one in the
Tardis.

26. 1 Cont'd
2-S LIZ/WHO

LIZ: In there?

27. 2 Cont'd
CU WHO DOCTOR WHO: Yes, I'm sure I remember using one some time in the past. / Or was it the future?
28. 3 Cont'd
CU LIZ LIZ: You really do have scientific equipment Doctor?
29. 2 Cont'd
CU WHO DOCTOR WHO: My dear Liz, I have an entire laboratory.
30. 3 Cont'd
CU LIZ LIZ: (SURE HE'S KIDDING) Yes - yes, I'm sure you have...
31. 2 Cont'd
CU WHO DOCTOR WHO: No, no, it's true. You think that the Tardis isn't big enough but that's only because you're looking at it simply as a police box.
32. 1 Cont'd
2-S LIZ/WHO LIZ: Well, it is only a police box.
33. 2 Cont'd
CU WHO DOCTOR WHO: Not once you're inside. / You see the Tardis is dimensionally transcendental.
34. 3 Cont'd
CU LIZ LIZ: Oh, Isee!
35. 2 Cont'd
CU WHO (SHE STILL THINKS IT IS A JOKE)
- DOCTOR WHO: It would take an awfully long time to explain, I'm afraid. The important thing is to get this material analysed.
36. 1 Cont'd
2-S LIZ/WHO LIZ: And you could do that with your equipment?
- WHO moves U/S & R.
twds tardis.
- DEEP 2-S DOCTOR WHO: Child's play. But Lethbridge - Stewart won't let me have the key to get inside, unfortunately.
- LIZ: Well, I suppose it is your property ...

CW

-- 11

TIGHTEN AS
WHO FWD.

DOCTOR WHO: (CASUALLY) Of course
you might be able to persuade
him to part with it!...

(HE LOOKS HOPEFULLY
AT LIZ)

SET UP: A, B

37. 1 A 6. INT. ARMY TENT. DAY.
L/A MLS MUNRO

(MUNRO ON THE TELEPHONE)

MUNRO: We've drawn a very tight
cordon round the area, so if anybody
has taken it they're not going to
get far... Right sir, I will.

(on to page 12)

-- 11

(SEELEY ENTERS THE
TENT, PROPELLED
BY THE SERGEANT'S
STRONG ARM)

38. 2 B
M2-S SERGEANT/SEELEY at tent entrance.
PAN THEM R. SERGEANT: Civilian here, sir.
Wants to know how much reward
for finding a thunderball!
39. 1 Cont'd
L/A MLS MUNRO PAN HIM R. for 3-S
with SERG & SEELEY INTO SHOT L. MUNRO: What's your name?
SEELEY: Seeley sir. Sam Seeley.
END 3-S round desk
SERG./MUNRO/SEELEY (HE TAKES HIS CAP
OFF, FIDDLING WITH
IT SELF-CONSCIOUSLY)
MUNRO: Where do you live Mr.
Seeley?
40. 3 /2 CAM SET UP/
MCU SEELEY SEELEY: Local, sir. Brook
Cottage.
41. 4 /2 CAM SET UP/
MCU MUNRO MUNRO: All right, so, you've got
something to tell us about these
meterorites?
42. 3 Cont'd
MCU SEELEY SEELEY: Me, sir?
43. 4 Cont'd
MCU MUNRO MUNRO: You asked if there is a
reward for finding one.
44. 3 Cont'd
MCU SEELEY SEELEY: Ah, that's right.
45. 4 Cont'd
MCU MUNRO MUNRO: So you know where to find
one?
46. 3 Cont'd
MCU SEELEY SEELEY: I never said that sir.
47. 4 Cont'd
MCU MUNRO MUNRO: Then why are you interested
in a reward?
48. 3 Cont'd
MCU SEELEY SEELEY: Well ... well, in case I
might happen across one like.
49. 5
MCU SERGEANT MUNRO: Did you see any of them
50. 6 land? / Mr. Seeley, I want the
M3-S SERG/MUNRO/SEELEY truth.
HOLD MUNRO'S RISE

PAN R. WITH HIM
& TIGHTEN to CM2-S
SEELEY/MUNRO

SEELEY: No sir, not me.

MUNRO: You know we did find a meteorite? Just one?

SEELEY: I might have heard something.....in the village.

MUNRO: It was stolen - and one of my men was killed.

51. 7
CU SEELEY

SEELEY: I don't know nothing about that sir.....honest...

MUNRO: Now you turn up asking for a reward.

52. 6 Cont'd
M2-S SEELEY/MUNRO

SEELEY: Look, I'll be on no way now sir. I shouldn't have bothered you.....you being so busy...

PAN SEELEY L. to
SERGEANT barring the way

53. 8
CU MUNRO

MUNRO: I'm sorry Mr. Seeley, you're staying right here till you tell me what you know.

(SEELEY MAKES A DART FOR THE DORR. THE SERGEANT BARS HIS WAY).

54. 1 (DOLLY)
ON SENSOR.
ELEVATE & TRACK OUT
for CM2-S HIBBERT/
CHANNING

7. INT. FACTORY CENTRE. DAY.

(CHANNING IS LOOKING AT THE SENSOR DEVICE. IT IS BLANK) HE FLICKS SWITCH.)

CHANNING: The Autons have lost Ransome. He is beyond their range. (TURNS AW Y & TO CAM)

55. 2
CU CHANNING

HIBBERT: Suppose he goes to UNIT?

(TURNS)

CHANNING: Do you think they will believe him?

56. 1 Cont'd
CM2-S HIBBERT/CHANNING

HIBBERT: They might come here -

57. 2 Cont'd
CU CHANNING

CHANNING: Then you will deal with them. Soon it will be time for the final phase of the plan.

58. 1 Cont'd
CM2-S HIBBERT/CHANNING
LET CHANNING GO R.
PAN HIBBERT R. to
CHANNING
END 2-S

HIBBERT: But there's still one energy unit missing....

CHANNING: The swarm leader. We will find it.

HIBBERT: What about Ransome?
Is he safe now?

CHANNING: Unless he returns
to the area. If he does, the
Autons will track him down and
destroy him.

SET UP: A,D

59. 1 A (DOLLY) 8. INT. UNIT LAB. ANTE ROOM. DAY.
M2-S RANSOME/BRIG

(RANSOME SITS ACROSS
THE DESK FROM
LETHBRIDGE STEWART.
HE IS SOMEWHAT
RECOVERED. THE
BRIGADIER IS IDLY
PLAYING WITH THE
TARDIS KEY)

BRIG: You're sure it wasn't a man
with a stocking mask over his
face?

RANSOME: No ... no, the face was
smooth, shiny. It was plastic,
made in the factory.

BRIG: Why do you say that?

PAN R. WITH BRIG
FIND LIZ for 2-S
BRIG/LIZ

RANSOME: Just before this - thing
came after me, I passed a whole
line of them. They were all
exactly the same.

(LETHBRIDGE STEWART
GETS UP, MOVING
THOUGHTFULLY ROUND
HIS DESK. HE DROPS
THE KEY ON HIS BLOTTER.

LIZ ENTERS)

BRIG: It's quite a story, Mr.
Ransome! (HE SEES LIZ BEHIND HIM)
Yes?

LIZ: Can I have a word with you, Brigadier?

BRIG: Not just now. I'm busy.

LIZ: This is rather important. You see the Doctor thinks ...

BRIG: Miss Shaw, your work in the laboratory is only one part of a big exercise. You'll have to be patient.

CRAB L. TO FIND
RANSOME AS BRIG SITS

(HE TURNS BACK
TO RANSOME)

HOLD 3-S RANSOME/
BRIG/LIZ

Now you say this - um - creature was armed?

RANSOME: It took off its hand and there was a sort of tube - its whole arm appeared to be hollow.

60. 2
CU KEY

(LIZ IS LOOKING AT
THE KEY ON THE
BRIGADIER'S BLOTTER)

61. 3
CU LIZ

You should see the hole it blasted in the door!

62. 1 Cont'd
3-S RANSOME/BRIG/
LIZ

(LIZ PICKS UP THE
KEY AND MOVES QUIETLY
OFF)

LIZ EXITS

BRIG: There was an explosion?

RANSOME: I suppose so. Not loud. It was more the sort of woosh that a rocket makes.

BRIG: And this didn't attract anybody's attention?

63. 4 D
CM2-S RANSOME/BRIG.

BRIG. RISES &
X's OOF R.

RANSOME: I didn't see a living soul in that part of the factory. They seem to have sacked all the workers. It's completely automated now.

(THE BRIGADIER RETURNS
TO HIS SEAT)

BRIG: How long were you away
in America, Mr. Ransome?

RANSOME: Six months.

64. 1 Cont'd

BRIG SITS INTO
2-S WITH RANSOME

BRIG: None of this was in
evidence before you left? New
production lines, changing over
to automation, not steps that
occur overnight, are they?

RANSOME: I agree with you, sir;
but it's happened.

(THE BRIGADIER STARES
AT HIS BLOTTER)

BRIG: The key ...

(HE LOOKS FOR IT, THEN
LOOKS THOUGHTFULLY
AT THE LAB DOOR)

SET UP: G, B

65. 1 G

TIGHT ON KEY
TRACK OUT
WHO & LIZ follow
cam to tardis.

9. INT. UNIT LAB. STUDIO. DAY.

(THE DOCTOR IS HOLDING
THE KEY)

DOCTOR WHO: I'm surprised he let
you have it.

LIZ: He didn't.

DOCTOR WHO: You took it!

LIZ: Borrowed it.

DOCTOR WHO: Oh, dear.

LIZ: What's the matter?

DOCTOR WHO: I'm afraid he's going to be very cross with you.

LIZ: Well if you're quick he might not even miss it.

WHO INTO TARDIS

BRIG. ENTERS SHOT b/g
& COMES TO f/g

(HE SLIDES THE KEY
INTO THE TARDIS'S
LOCK. THE DOOR OPENS)

It didn't turn when the
Brigadier tried to open it.

DOCTOR WHO: The lock has a
metabolism detector.

(HE STEPS INTO THE
TARDIS. THE DOOR
CLOSES. THE
BRIGADIER BURSTS IN)

BRIG: The key! Where -

(HE LOOKS AT THE
TARDIS)

You've let him take it!

LIZ: He needs some equipment.

BRIG: Equipment? You little
idiot - he's tricked you. We
shan't see him again now.

LIZ: What do you mean?

(THE TARDIS TRANSFER NOISE
STARTS)

BRIG: There you are! He's going.

- (THE TARDIS TRANSFER NOISE GRINDS DOWN AND STOPS WITH A MOAN. A BEAT. THE DOOR OPENS. A CLOUD OF SMOKE EMERGES BILLOWS OUT. THE DOCTOR EMERGES FROM IT, COUGHING AND CHOKING. HE SHUTS THE DOOR AND WAVES HIS HANDKERCHIEF AT THE FUMES. HE SPOTS THE BRIGADIER AND SMILES SHEEPISHLY)
66. 2 B
MLS TARDIS with
BRIG/LIZ
WHO OUT & FWD
67. 3
CU WHO DOCTOR WHO: I was just testing, I wanted to see if the controls...
68. 4
3-S BRIG/LIZ/WHO LIZ: Doctor - you tricked me!
69. 3 Cont'd
CU WHO DOCTOR WHO: The temptation was very strong! It's just that I do hate the thought of being tied to one time and one planet. I'm sorry, my dear. I won't do it again.
70. 4 Cont'd
3-S A/B BRIG: You won't. Give me the key, Doctor.
- DOCTOR WHO: Must I? The Tardis no longer works, as you saw.
- BRIG: Well - if you give your word not to try to escape again?
71. 3 Cont'd
CU WHO DOCTOR WHO: I couldn't escape now anyway! They've trapped me here!
72. 4 Cont'd
3-S A/B LIZ: Who have?
73. 5 B
M3-S BRIG/LIZ/WHO DOCTOR WHO: That despicable, underhanded lot! They've changed the dematerialisation code.
- HOLD WHO RISE
HE COMES TO f/g
- (HE LOOKS AT THEIR UNCOMPREHENDING FACES)

Oh, it doesn't matter! You wouldn't understand, anyway.

BRIG: There's a great deal that I don't understand. But one thing I did understand was that you promised your help.

DOCTOR WHO: I've tried to help but there's nothing more I can do.

(HE INDICATES THE FRAGMENTS
OF THE ENERGY UNIT)

I need more to go on - more evidence.

BRIG: I think I may be able to find some for you...

DOCTOR WHO: Oh?

BRIG: Come in love.

(AS THEY EXIT)

SHOTS 74 - 78
AS DIRECTED

74. _____ 10. INT. COTTAGE STUDIO. DAY.

(MEG PULLS THE TRUNK
OUT. SHE LIFTS IT,
FEELING THE WEIGHT.
THEN SHE SMILES
TRIUMPHANTLY: THERE
IS SOMETHING IN THERE.

SHE TRIES TO OPEN IT
BUT IT IS PADLOCKED.
HER CURIOSITY HAS GOT
THE BETTER OF HER.
SHE LOOKS ROUND THE ROOM
TRYING TO DECIDE ON A
LIKELY HIDING PLACE FOR
THE PADLOCK KEY. SHE LOOKS
IN A COUPLE OF ODD POTS,
THEN PICKS A BRASS CANDLE-
STICK OFF THE SHELF.

SHE TURNS IT UPSIDE
DOWN AND THE KEY DROPS
INTO HER HAND. SHE
SMILES AND RETURNS
TO THE TRUNK, STANDS
LOOKING AT IT)

SET UP: C, F, G

79. 1 C 11. INT. UNIT H.Q. STUDIO. DAY.
4-S O/S WHO LOF.
RANSOME/BRIG/LIZ

(RANSOME, THE BRIGADIER,
LIZ AND DOCTOR WHO)

BRIG: What made you go back to
the factory?

80. 2 F
3-S WHO/RANSOME/BRIG

RANSOME: I wanted to try to talk
to George on his own. And I
wanted a look at that security
area...

BRIG: You think he's afraid of
something?

RANSOME: I don't know. But the
other man who came in...

BRIG: Did you find out who this
other chap was?

81. 3 F
CU RANSOME

RANSOME: Yes - his name's
Channing. He seemed to have some
sort of mental hold over George,
almost as if he was hypnotized.

82. 4 G
MS WHO
PAN HIM R. for 4-S
RANSOME/WHO/BRIG/LIZ

DOCTOR WHO: Brigadier, I think
we should pay a visit to this
plastics factory...

(THE BRIGADIER TAPS
A FILE OF PAPERS)

BRIG: I've already run a check on them.

LIZ: Anything interesting?

BRIG: For a small, automated factory, they've been ordering a tremendous amount of raw material...

(DOCTOR WHO TAPS
THE WALL MAP)

83. 5
CU WALL MAP

DOCTOR WHO: They're also right in the centre of the area where the meteorites landed.

84. 1 12. INT. ARMY TENT. STUDIO DAY.
CU SEELEY

(SEELEY IS BEING
QUESTIONED BY MUNRO)

85. 2
CM2-S MUNRO/SEELEY

SEELEY: If I don't get home soon I'm going to be in terrible trouble with the nissus.
Let me go, sir. (MAKING TO RISE.
HE IS RESTRAINED BY SGT'S HAND ON SHOULDER.)
MUNRO: Don't worry about your wife, Mr. Seeley. We'll let her know where you are. Now, about the meteorites...

SEELEY: Look, sir, it's a mistake. I've never found nothing.

(SEELEY CAN'T MEET THE
CAPTAIN'S STARE. HE
SHUFFLES UNEASILY AND
LOOKS DOWN AT THE GROUND)

MUNRO: If you tell us where
it is, you can go home.

86. 1 Cont'd
CU SEELEY

SEELEY: It's worth a bit of
money, I reckon.

87. 3
3-S MUNRO/SEELEY/SGT.

(MUNRO SHOOTS A
TRIUMPHANT LOOK
AT THE SERGEANT)

MUNRO: So you do know where
there is one?

SEELEY: I might.

MUNRO: Seeley, I'm not going to
bargain with you. You tell me
everything you know, and tell me
quick!

88. 13. INT. COTTAGE. STUDIO DAY.

AS DIRECTED

(MEG OPENS THE TRUNK.
SHE REMOVES THE SACKING
FROM ROUND THE ENERGY
UNIT. IMMEDIATELY IT STARTS
TO FLASH. SHE SHRINKS BACK,
STARING IN ALARM)

MUSIC 25
Rpt. M17
'Meteorite'

TELECINE: 3.

Woodland. Day.

An Auton is standing
motionless. It comes to
life, begins to move
through the woods...

END TELECINE 3.

M 25 cont'd

89. 1 14. INT. FACTORY CENTRE. STUDIO DAY.
CS SENSOR

(A SMALL LIGHT OVER A
GAUGE IS PULSING WITH
THE SAME REGULAR BEAT
AS THE ENERGY UNIT.

THE NEEDLE ON THE GAUGE
SWINGS ROUND. CHANNING
AND HIBBERT ARE WATCHING
IT.)

CHANNING: It's less than two
miles away.

90. 2
CM2-S CHANNING/
HIBBERT

HIBBERT: Aren't you going to
arrange to collect it.

CHANNING: That is being done.

HIBBERT: Suppose it stops
signalling again?

ZOOM/TRACK IN to
VERY TIGHT CU

CHANNING: We are nearly there...
Through the trees...
(WE MOVE IN ON HIS EYES)
across the road... The swarn
leader is held in that small
building...

TELECLINE: 4.

Film. Cottage Garden. Day.

A small thatched cottage
beside a woodland road.

We pan fast to a copse of
trees and then zoom in
towards them.

NEW ANGLE:

M 25 cont'd

Woodland. Day.

The Auton among the
trees. It comes straight
up to camera, blacking
shot as we:

END TELECINE: 4.

91. 1 CU MUNRO 15. INT. ARMY TENT. STUDIO. DAY.
(MUNRO IS STARING
AT SEELEY)
- MUNRO: In a trunk?
92. 2 CU SEELEY SEELEY: I couldn't think of no
other place to hide it.
93. 1 Cont'd CU MUNRO MUNRO: Don't you realise these
things might be dangerous?
94. 3 3-3 MUNRO/SGT/SEELEY (HE TURNS AT THE SOUND
OF A CAR STOPPING OUTSIDE.
DOORS SLAM. MOMENTS LATER
THE BRIGADIER WALKS IN
WITH LIZ, RANSOME AND
DOCTOR WHO. MUNRO SALUTES)
95. 4 3-3 LIZ/WHO/BRIG. MUNRO: This man, sir. He has one
PAN THEM R. TO of the meteorites in his
5-S WITH MUNRO/SEELEY possession.
- BRIG: Where is it?
- MUNRO: At his house, sir. I was
about to take a party and collect
it.

DOCTOR WHO: (QUICKLY) We'll come with you, Brigadier.

BRIG: Yes, why not? Mr. Ransome can wait for us here. We'll go in my car. You know the way, Munro?

MUNRO: Yes, sir. (TO SERGEANT)
Put Seeley in the truck and keep an eye on him, sergeant.

MUSIC 26
similar to
M 25

SHOTS 96 - 99
AS DIRECTED

96. _____ 16. INT. COTTAGE. STUDIO DAY.

AS DIRECTED

(MEG REPLACES THE ENERGY UNIT UNDER ITS SACKING. SHE LOOKS THE TRUNK. A DOG HAS STARTED BARKING SOMEWHERE NEARBY)

MEG: Be quiet!

(SHE PUSHES THE TRUNK UNDER THE BED. THE DOG CONTINUES BARKING)

MEG: Oh, stop that row, Barney.

(SUDDENLY THE ANIMAL GIVES A HIGH YELP AND THEN THERE IS COMPLETE SILENCE. MEG LISTENS, SUDDENLY ANXIOUS. AFTER ABOUT FIVE SECONDS UTTER STILLNESS. THERE IS A SHARP CRASH OF BREAKING GLASS. MEG JUMPS. SHE GOES TO THE CUPBOARD AND GETS OUT JASPER'S SHOTGUN, CHECKS THAT IT IS LOADED AND MOVES QUIETLY TOWARDS THE DOOR. THERE IS A BUMPING NOISE OUTSIDE THE DOOR. THE AUTON ENTERS THE ROOM)

MUSIC 26

MEG: What d'you want? Get back!
You get back or I'll shoot!

(THE AUTON CONTINUES
TO ADVANCE. TERRIFIED,
MEG FIRES THE SHOTGUN.
THE AUTON STILL ADVANCES....)

100. 1 17. INT. FACTORY CENTRE. STUDIO DAY.
CM2-S CHANNING/HIBBERT
(as for shot 90)

(CLOSE ON CHANNING
AND HIBBERT.

CHANNING'S EYES ARE
NARROWED IN CONCENTRATION)

CHANNING: The signal is muffled.
Search - we must find it.
We must find it.

SHOTS 101-103
AS DIRECTED

101. 18. INT. COTTAGE. STUDIO DAY.

(MEG LIES CRUMPED IN ONE
CORNER. THE ROOM IS NOW
A SHAMBLES. WRECKED BY
THE AUTON IN ITS SEARCH
FOR THE ENERGY UNIT. IT
HAS THROWN THE BED ASIDE
AND HAS FOUND THE TRUNK.
IT WRENCHES OFF THE
PADLOCK JUST AS THE
BRIGADIER AND MUNRO
BURST INTO THE ROOM.
THE AUTON TURNS, LOOKING
OVER ITS SHOULDER.

THE BRIGADIER AND
MUNRO ARE ROOTED
WITH SHOCK. DOCTOR
WHO AND LIZ ENTER
BEHIND THEM.

THE AUTON RISES FROM
STOOPING OVER THE
TRUNK AND TURNS
MENACINGLY FULLY
TOWARDS THE GROUP BY
THE DOOR.

DOCTOR WHO SHIELDS
LIZ BEHIND HIM. MUNRO
AND THE BRIGADIER PULL
OUT THEIR GUNS AND BLAST
SEVERAL SHOTS AT THE
AUTON. THE BULLETS CHECK
ITS ADVANCE BUT HAVE NO
OTHER VISIBILE EFFECT.

IT HESITATES FOR A MOMENT
AND THEN BOUNDS ACROSS THE
ROOM AND THROUGH THE DOOR.
MUNRO FOLLOWS, STILL FIRING.

104. 1 CU CHANNING 19. INT. FACTORY CENTRE. STUDIO DAY.

TRACK/ZOOM OUT for
2-3 WITH HIBBERT

(ON CHANNING'S FACE
CURLED WITH HATRED)

CHANNING: Recall! Recall!"

HIBBERT: Channing!

(CHANNING SAGS. HE SEEMS
TO BECOME AWARE OF HIS
SURROUNDINGS AGAIN)

CHANNING: They were too many.

HIBBERT: What?

CHANNING: The swarm leader has been taken by UNIT soldiers.

HIBBERT: How do you know that?

CHANNING: I know.

HIBBERT: But why didn't the Auton destroy them?

CHANNING: I recalled it. It is too soon for a major battle. We must delay Unit.

(CHANNING NOTICES THAT
THE SENSOR IS ACTIVE)

CHANNING: Ransome has returned to the area. We shall also deal with him.

SHOTS 105 - 110
AS DIRECTED

105. AS DIRECTED 20. INT. COTTAGE. DAY.

(THE DOCTOR HAS THE TRUNK
OPEN AND IS EXAMINING THE
ENERGY UNIT.

LIZ AND THE BRIGADIER WATCH
HIM)

BRIGADIER: What do you make of it?

DOCTOR WHO: (HAPPILY) I was right
about the shape, wasn't I? The signal
must have been muffled by the metal
of the trunk. Most interesting.
(HE SHUTS THE LID) We'll have to
examine it in the laboratory, Liz.

LIZ: Suppose it explodes? Like
the other one.

DOCTOR WHO: There's no reason why
it should if we treat it gently.
That is, unless ...

LIZ: Unless what?

DOCTOR WHO: It might have a built-
in destruct impulse. Oh, well, I
suppose we'll just have to risk that.

LIZ: Doctor, you'll have to take it
out of the trunk to work on it ...
suppose that - thing comes back
for it?

MUSIC 27/
Sting into
'Meteorite'

111. 1 L/A MLS RANSOME 21. INT. ARMY TENT. DAY.

M 27 cont'd

HOLD RANSOMES RISE

112. 2 CU RANSOME

113. 3 CS CANVAS RIPPING
(already filmed)

114. 2 Cont'd
CU RANSOME

115. 1 Cont'd
2-S RANSOME/AUTON

TILT DOWN TO
RANSOME

(RANSOME SITS AT THE MAKE-SHIFT DESK, WAITING. HE LOOKS AT HIS WATCH. HE APPEARS TO HEAR SOMETHING AND STANDS UP, TURNING TO FACE THE BACK OF THE TENT.

SUDDENLY THERE IS A RIPPING NOISE AND THE CANVAS SPLITS APART.

AN AUTON WALKS IN, ITS OPEN-ENDED ARM POINTING AT RANSOME.

HE IS UNABLE TO MOVE.

THE AUTON BLASTS HIM WITH AN ENERGY BOLT, WHICH KNOCKS HIM SPINNING. HE COLLAPSES ON THE FLOOR)

116. 1 BCU CHANNING

22. INT. FACTORY CENTRE. DAY.

(CLOSE ON CHANNING HIS FACE
A MASK OF CONCENTRATION)

CHANNING: Destroy. Total destruction!

117. 1 L/A MS AUTON

23. INT. ARMY TENT. DAY.

118. 2 REVERSE
LOOKING DOWN AT
RANSOME
FX SMOKE FILLS FRAME

(THE AUTON RAISES ITS ARM AND BLASTS AT RANSOME'S PRONE BODY.

WE CLOSE IN ON THE BODY AS IT FLARES TO PEAK WHITE, THEN GRADUALLY DISAPPEARS.

119. 3 REVERSE

LOCKED OFF AS FOR 118
RUN CAM IN REVERSE
FX WITHOUT RANSOME

THE PICTURE RETURNS TO
NORMAL, AND THERE IS
ABSOLUTELY NO TRACE OF
RANSOME'S BODY.

120. 4

L/A MS AUTON
EXITS

THE AUTON TURNS AND
VANISHES THROUGH THE GAP
IN THE TENT THROUGH WHICH
IT ENTERED)

SHOTS L21-126
AS DIRECTED

121. _____ 24. INT. COTTAGE. DAY.

(MUNRO IS REPORTING)

MUNRO: The creature got away
into the woods, sir.

LIZ: How is Mrs. Seeley now?

MUNRO: Still unconscious, I'm
afraid. Her husband's taken her
to hospital.

BRIGADIER: Munro, I want a cordon
round that plastics factory! That
creature - robot or whatever it
was - obviously came from there.
Ransome described something very
like it.

DOCTOR WHO: Until we know a little
more about these things (INDICATES
TRUNK) I think we should move
very cautiously.

BRIGADIER: What do you suggest?

DOCTOR WHO: I think we should
collect Mr. Ransome and pay a
friendly visit to the factory.

127. 1 25. INT. ARMY TENT. NIGHT.
L/A 40S BRIG/LIZ/
MUNRO/SGT.WHO b/g

(THE BRIGADIER, LIZ AND
MUNRO ARE IN A GROUP.

THE DOCTOR IS INSPECTING
THE RIP IN THE BACK OF
THE TENT)

SERGEANT: He just vanished, sir.
I didn't see or hear a thing, sir.

MUNRO: Maybe he just cleared off ...

DOCTOR WHO: I think something came for him. It came through the back to avoid being seen. Let's go and see that factory!

MUSIC 28
'Something funny
at the factory'

TELECINE FIVE:

Int. Plastics Factory.
Day.

The machinery is still at work.

We see THE DOCTOR, LIZ and the BRIGADIER led through the factory by the GIRL who showed in RANSOME.

NEW ANGLE:

CHANNING watching from the shadows.

The BRIGADIER sees him.

HOLD ON CHANNING.

END TELECINE FIVE.

SET UP: A.B/

128. 1 A 26. INT. FACTORY OFFICE. DAY.
CU HIBBERT

(THE DOCTOR, THE BRIGADIER
AND LIZ ARE WITH HIBBERT.)

HIBBERT: What an extraordinary
story! I can't understand what
made him say such a thing.

129. 2 B

4-S O/S HIBBERT LOF.
LIZ/WHO b/g/BRIG

BRIGADIER: We have to check on it
Mr. Hibbert - however extraordinary
it may be ...

HIBBERT: You should have brought
him with you, Brigadier. I'd
like to hear him tell this story
in front of me.

LIZ: He was coming with us. But,
unfortunately, he disappeared.

HIBBERT: What happened to him?

BRIGADIER: that's something we
ahll have to find out. He seems
to have vanished!

HIBBERT: He was a brilliant young
man - in many ways ...

LIZ: Then why did you dismiss him,
Mr. Hibbert?

130. 3 A

CU HIBBERT

HIBBERT: He had some wild scheme
for making electronic dolls. The
design was quite impractical.
He was very unpleasant when I
turned it down.

131. 4 B

CU BRIG

BRIGADIER: So you feel he told
this story just to cause you
trouble?

132. 3 Cont'd

CU HIBBERT

HIBBERT: I'm afraid so. It must
have been preying on his mind.

133. 2 Cont'd

O/S 4-S A/B

(THE DODTOR HAS BEEN
LOOKING ROUND WITH
INTEREST, TAKING NO
PART SO FAR)

DOCTOR WHO: "hat exactly are you
making here?

HIBBERT: Simple dolls of course.
But our main line is display
mannequins for shops. We send
them all over the country.

BRIGADIER: Without faces?

HIBBERT: Faces cost extra.

134. 5 B
CU WHO

DOCTOR WHO: And can these - uh -
mannequins move?

135. 3 Cont'd
CU HIBBERT

HIBBERT: They're flexible, of course.
That's why we've captured the
market. But I assure you they
can't move on their own.

136. 2 Cont'd
O/S 4-S A/B

BRIGADIER: So, Ransome may have
been simply making trouble. Don't
you agree, Doctor?

DOCTOR WHO: What? ... Oh, yes.
Yes, I expect so. What's through
that door?

HIBBERT: That's where my partner
Mr. Channing, develops new projects.

137. 6 B
CU BRIG

BRIGADIER: And he isn't here at the
moment?

138. 3 Cont'd

HIBBERT: I'm sorry.

139. 7 B
CU WHO

140. 2 Cont'd
O/S 4-S A/B

DOCTOR WHO: Quite. / Well, I think
we've seen all we want to see.
Sorry if we've been a nuisance -

HIBBERT: Not at all, I'll see you
out ...

141. 1 B DOLLY
CS ENERGY UNIT
TILT UP & PULL OUT
FOR DEEP 3-S
LIZ/BRIG/WHC

7. INT. UNIT LABORATORY. LyY.

(ON THE ENERGY UNIT
PULSATING BRIGHTLY.

THE DOCTOR IS DELICATELY
ATTACHING LEADS TO IT.

THE BRIGADIER IS TALKING
TO LIZ)

BRIGADIER: It was the man led the
raid on the hospital. I recognis-
ed him from his photograph.

LIZ: What will you do now?

142. 2
CM2-S LIZ/BRIG

BRIGADIER: I've put a call through
to General Scobie. If I can get
his authority I'll surround the
place and raid it ...

143. 1 Cont'd
DEEP 3-S LIZ/BRIG/
WHO f/g

DOCTOR WHO: Come over here, you two!
Look at this!

LIZ: Have you got something?

LIZ & BRIG fwd.

(THE DOCTOR HAS ATTACHED
AN EEC MACHINE TO THE
GLOBE.

144. 3
CS GRAPH

THE GRAPH PAPER SHOWS
THE SCRIBBLING OF A
JAGGED PATTERN)

145. 1
3-S LIZ/BRIG/WHO

BRIGADIER: What does that thing
do?

LIZ: Measures mental activity!

DOCTOR WHO: Fascinating isn't it?

LIZ: You mean there's some form
of intelligence inside that globe?

DOCTOR WHO: Yes. It's as I
suspected. The globe is only
a container. Now I wonder if
we can communicate?

146. 4 D
ON INTERCOM
TILT UP AS
BRIG X's & ANSWERS

(THE BUZZER RINGS.

THE BRIGADIER CROSSES
TO THE INTERCOM)

BRIGADIER: Yes?

VOICE: Your call to General Scobie,
sir.

147. 1 28. INT. SCOBIE'S HOME. DAY.
MS SCOBIE

SCOBIE:(INTO PHONE) What's that,
Stewart? Auto Plastics? Yes,
I was there about two hours, why?

148. 1 D 29. INT. UNIT LABORATORY. DAY.
MCU BRIG

BRIGADIER: I wondered if you
noticed anything irregular, sir?
We've had some rather strange
reports about the factory.

149. 1 30. INT. SCOBIE'S HOME. DAY.
MCU SCOBIE

SCOBIE:(INTO PHONE) Nothing at
all .. No, perfectly normal.
Pleasant couple of fellows, I
thought ... (PAUSE) right. I see.
Well that sounds pretty serious.
I'll come and see you right away!
I'll give you all the support you
need. (cont ...)

(THERE IS A TAP ON
THE DOOR.

150. 2

MS SCOBIE
HE COMES FWD
to door & opens it.

SCOBIE HANGS UP, LOOKS
PUZZLED FOR A MOMENT.
AS HE TURNS AWAY HE
SHRUGS WITH IRRITATION.
SCOBIE GOES TO THE DOOR
AND YANKS IT OPEN)

SCOBIE:(cont) Yes?

(HIS MOUTH FALLS OPEN.

151. 3

2-S SCOBIE (1),/
SCOBIE (2)

FEAR CROSSES HIS FACE.

THROUGH THE DOOR COMES
AN EXACT REPLICA OF
HIMSELF, FACE STONY
AND IMPASSIVE.

MUSIC 29
Sting

152. 4

CU SCOBIE (1)

WE INTERCUT BETWEEN THE
IMPASSIVE FACE OF THE

153. 5

CU SCOBIE (2)

AUTON AND THE HORRIFIED
FACE OF SCOBIE.

154. 4

Cont'd

CU SCOBIE (1)

AS THE AUTON MOVES FORWARD,
SCOBIE BACKS AWAY.

155. 5

CU SCOBIE (2)

FADEOUT

END TITLES ON FILM

FADE SOUND & VISION